

ARCHITECTURE

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AT THE thirty-fifth annual convention of the American Institute of Architects, held in Buffalo, October 3d to 5th inclusive, officers were elected as follows: President, Charles McKim of New York; First Vice-President, Frank Miles Day of Philadelphia; Second Vice-President, Alfred Stone of Provi-

dence; Directors for three years, Walter Cook of New York, W. S. Eames of St. Louis and Cass Gilbert of St. Paul. Auditor for two years, William G. Preston of Boston. These architects were elected fellows of the institute: William A. Boring and John G. Howard of New York, Thomas R. Kimball of Omaha, William G. Nolting of Baltimore and F. M. Howe of Kansas City, Mo.

SOME time ago we "poo-pooed" a scheme presented to us by a reporter from a well-known daily, wherein he stated that he heard that the Architectural League was about to present a bill to the legislature providing for cash prizes to be given out of the public funds each year for the "best facade" erected in New York City. We are consequently somewhat surprised to find that a somewhat similar programme has been carried out in Paris, where a competition was organized among a number of local architects in 1899 in which it was agreed that prizes should be awarded to the competitors who erected the most beautiful buildings during the year. The prize drawings for this "Concours de Facade" have recently been exhibited and the awards given.

THE contention of the heirs of the late John R. Thomas, the architect of the Hall of Records, that New York was bound to them for a continued service after the death of Mr. Thomas, was not supported by the Board of Estimate and Apportionment, who promptly turned the work over to Messrs. Horgan and Slattery, the "official" architects for the city.

CAN not the architects of New York, in conjunction with the electrical contractors, take some action which will tend to straighten out the interminable tangle which seems to exist whenever attempt is made to get the certificates of inspection that are necessary before

REGISTRATION BUREAU FOR DRAUGHTSMEN.

This bureau is established for the use of architects wanting draughtsmen and draughtsmen wanting positions, free of expense to either party.

All draughtsmen wishing positions may register by answering the following questions:

Name and address?

Married or single?

What experience have you had?

Name and address of last employer?

Salary expected?

References?

All architects wishing draughtsmen are invited to use this bureau.

DRAUGHTSMEN WANTED—Experienced in Architectural Iron Work. New York position. Address C. H. F., care of Architecture.

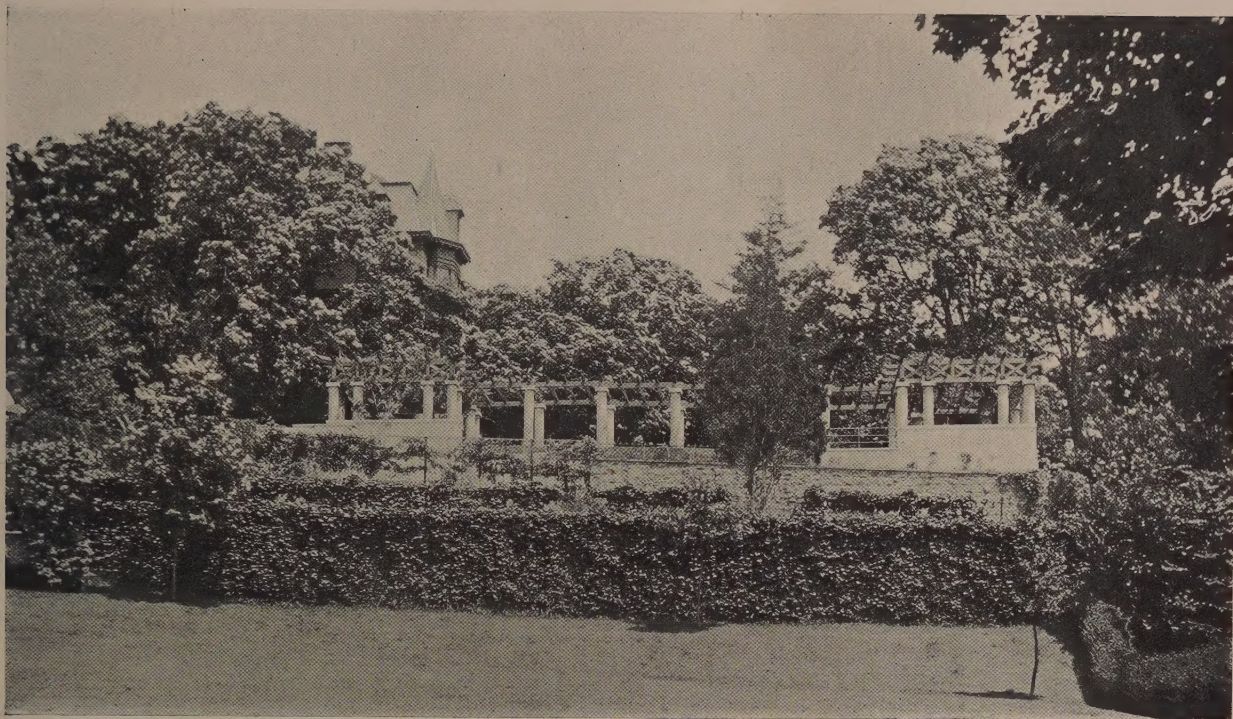


FORMAL GARDEN, WM. ALLAN BUTLER, YONKERS, N. Y. G. F. Pentecost, Jr., Landscape Architect.

electric current is turned on. Architects, above all others, realize the importance of having these inspections complete and thorough, particularly in view of the fact that the profession generally realizes its own short-comings in the realm of electrical science, but as matters are at present constituted the electrical companies, the Department of Lighting and Supplies, and the Board of Fire Underwriters all seem to be working at cross purposes, to the intense annoyance of any one who is making an attempt to put a new building in shape for occupancy. At each turn the architect finds that some new rule has been established by either one or the other inspecting authorities which absolutely prevents him from getting the necessary certificates except after long and vexatious delays.

A "READER and Contractor" complains in the September number of the *Building Trades Bulletin* of what he is pleased to call "the blue pencil habit" among the architects. He complains in his communication, of the apparent injustice of the average architect who uses his "blue pencil" to wipe out extra charges appearing upon the final bills which have been charged for minor changes which the architect has ordered verbally during the construction of the work, and which the architect has not fol-

lowed up with a written order for "an extra." He further claims that "the amount thus unjustly stricken out of contractors' bills in New York City alone in one year would easily run into six figures." For the sake of argument let us grant that this claim is correct; but has "Reader and Contractor" ever considered the number of figures that it would take to give the value of the infinitesimal number of small items which are called for in every specification within a years' business in New York, and which are never performed or which may become unnecessary as the work proceeds, and for which the owner rarely gets credit? During some years of practice we know many architects who have kept careful note of these various items in their contract book as the occasions arose, and with few exceptions have found that the credit is generally in favor of the owner when the final balance is struck. It has further been the practice to balance these items against one another in a fair and equitable manner as far as possible, and also to use these omissions, if necessary, to combat unjust but technically correct claims for small changes *performed under verbal instructions* to facilitate the work. In order to justify this course a clause is put in the specifications stating that "all work omitted shall be allowed for in the final



PERGOLA FROM LOWER TERRACE. GARDEN, WM. ALLAN BUTLER, YONKERS, N. Y. G. F. Pentecost, Jr., Landscape Architect.



PERGOLA FROM UPPER TERRACE. GARDEN, WM. ALLAN BUTLER, YONKERS, N. Y. G. F. Pentecost, Jr., Landscape Architect.



GARDEN FRONT, THE OLD ALLEN HOUSE, BUFFALO, N. Y.

settlement," and further providing that "both extra work and deductions shall be charged or allowed for at the same rate as similar work in contract," and while this latter clause does not allow one to get at exactly the correct figures, it at least forms a basis for refusing to allow excessive charges.

AS IF the New York building public were not already afflicted with enough law, an amendment to the present Building Code was recently urged making a "violation of the code a misdemeanor and punishable by a fine of two hundred and fifty dollars." It gives us great pleasure to state that although the Commissioner of Buildings urged this amendment at a hearing held on September 14th, the Board of Aldermen refused to consider the matter favorably. In view of the fact that many of the "violations" filed in the past by district inspectors have been totally unwarranted, and in many cases filed for reasons well known to the building public, architects and contractors may congratulate themselves upon their escape from this new danger.

While we are on the subject of the Building Code it occurs to us that the architect has been still more confused in his attempt to legally classify the omnipresent "bachelor apartment" in New York by the recent decision of Magistrate Poole in the case of the arrest made for altering the Alpine Apartments at 33rd Street and Broadway. The Department of Buildings

held that this building was a "Tenement" under the law and acted accordingly. The magistrate dismissed the case and reversed the Department's opinion. The Commissioner of Buildings has not changed his ruling, nevertheless! What is the architect to do? It is clearly "up to" the Municipal Assembly to amend the code and settle the matter.

THE era of heavy buildings in New York City has imposed a new and enormous responsibility upon the architect not only in more carefully considering the safety of his own building, but in providing against possible damage to surrounding structures by reason of even natural settlement in his own work. Such settlement is in most cases almost inevitable, and in order that responsibility may be properly placed in the event of the adjoining buildings being damaged, the careful architect now places a clause in his specification directing the contractor to take photographs of all adjoining buildings before beginning his own work.

THE *Chicago Tribune* publishes the following, and the New York *Sun* gleefully copies, as the first of "Three Incredible Stories:" "I have got just \$3,000 to spend in building a house," said the confiding man who had dropped into the office of the architect, "and I want you to draw the plans for a good two-story frame dwelling that can be built for that sum, counting materials, work and all." So the

architect drew the plans and specifications for a \$3,000 house, and the man subsequently built it for that sum, with \$6.37 to spare, which he spent in giving the architect a dinner at a downtown restaurant."

THE ITALIAN PERGOLA.

ONE of the most effective features in landscape architecture is the Pergola. The real home of the Pergola is on the sunny slopes and vine-clad terraces of Italy. Without a natural environment of this kind the Pergola has no significance and should never be introduced into any landscape. The Pergola should be designed with reference to its outlines and proportions rather than to its architectural detail—as it is intended only as a frame work to uphold a mass of climbing vines and flowers. With this point kept in view, the climate, atmosphere and topography of our own country affords a congenial home for the Pergola. One of the happiest illustrations of the perfect adjustment of the Italian Pergola to the natural landscape environment is the one with its accompanying formal garden recently designed and constructed for 'Round Oaks,' the estate of Mr. Wm. Allan Butler, at Yonkers, N. Y., and reproduced in this number of ARCHITECTURE. As viewed from North Broadway, the Pergola rests upon the summit of a series of natural turf and artificial stone terraces overlooking the magnificent Palisades.

In this situation utility was its mother and environment has nursed it into strength and beauty. Standing within its symmetrical enclosure, as a view point, the eye sweeps the Hudson southward as far as Grant's tomb, and northward to the broad expanses of the Tappan-see.

It is built upon a high retaining wall, so that its simple but massive outlines are clear cut against the sombre rock-masses of the Palisades rising sheer from the broad bosom of the majestic Hudson.

Its north and south ends are bowered by two massive oaks which serve not only as the key to its proportions but as a frame of incomparable beauty into which it nestles as if the whole were of one growth. The formal or Pergola Garden is enclosed by stucco walls on the north and south ends, connected with a turf terrace upon the east side. This garden has for its main feature an old Italian "well-head," which by its time-honored scars and century-old weather stains serves to link the whole by the subtle promptings of associations to the glorious

country to which the world of art is so deeply indebted.

REGULATION OF ARCHITECTURAL PRACTICE IN CALIFORNIA.

A FEW months ago, a law was enacted in California to regulate the practice of architecture, and under its provisions a State Board of Architecture has been formed and rules adopted for the guidance of the members of the profession in taking out licenses. There are ten members of the Board, all appointed by the Governor of the State. Five of them are residents of the northern part of the state, and the other five of the southern part, and all must be members of a "chapter of the American Institute of Architects or some similar institution or association of architects." The term of office is four years, except in the case of four members of the original board, who have been appointed for two years. The members serve without

compensation from the state, and the expenses are raised by fees collected from applicants for certificates to practice. The officers of the present board are as follows: President, Octavius Morgan, Los Angeles; Vice-President, Seth Babson, San Francisco; Secretary and Treasurer, Merritt J. Reid, San Francisco; Assistant Secretary and Treasurer, Fred L. Roehrig, Los Angeles.

For administrative purposes the state is divided into northern and southern districts, with offices at San Fran-



GARDEN ENTRANCE, THE OLD ALLEN HOUSE, BUFFALO, N. Y.



TAP ROOM, PRINCETON CLUB, PHILADELPHIA. Cope & Stewardson, Architects.

cisco and Los Angeles, respectively. The members from the two sections, five from each, are grouped into District boards, each having a seal distinct from that of the whole board. The latter meets once a year regularly, and on other occasions at the written request of four members, and after twenty days' notice. The District Boards meet at their offices on the last Tuesday of January, April, July, and October of each year, for the examination of the applicants for certificates to practice, and at such other times and places as they may elect.

Any person is entitled to such an examination on payment to the District Board of a fee of \$15.00. If the examination is passed, a further fee of \$5.00 must be paid to the secretary for an official note of the fact, addressed to the Secretary of State. On the presentation of this note to the latter officer and the payment to him of another \$5.00 fee, the candidate will receive a certificate or license to practice, containing a statement of his full name, birthplace, age, and the District Board before which he appeared.

Any architect in good standing, who can prove to the satisfaction of the board of the district in which he resides that he was practicing his profession on the date of the passage of the Act, will be granted a note of this fact without any examination on payment to the Board of \$5.00, provided the application is made within

six months of the passage of the Act. On receipt of this note and another fee of \$5.00, the Secretary of State will issue a certificate stating that the person named is authorized to practice.

Every licensed architect must have his certificate recorded in the office of the recorder of every county in which he practices, the fee being the same as for recording deeds. A failure to have a certificate so recorded is sufficient cause for revoking it.

The penalty section of the Act establishing this system of license is, of course, the most interesting feature of the whole scheme. It reads as follows:— "After the expiration of six months from the passage of this Act, it shall be unlawful, and it shall be a misdemeanor, punishable by a fine of not less than \$50.00 nor more than \$500.00, for any person to practice architecture without a certificate in this state, or to advertise, or put out any sign or card or other device which might indicate to the public that he was an architect; provided, that nothing in this act shall prevent any person from making plans for his own buildings, nor furnishing plans or other data for buildings for other persons, providing the persons so furnishing such plans or data shall fully inform the persons for whom such plans and data are furnished, that he the person furnishing such plans, is not a certificated archi-

tect; provided, that nothing in this Act shall prevent the employment of an architect residing out of the state of California, to prepare plans and specifications, for buildings or other structures within the state, conditioned, he shall present satisfactory evidence to the Board of the District in which the structure is to be erected, that he is a competent architect, when such Board shall issue to such architect a temporary certificate for such employment, upon the payment of a fee of \$5.00. Architects' certificates issued in accordance with the provisions of this Act shall remain in full force until revoked for cause, as hereinafter provided for in this act. A certificate may be revoked for dishonest practices, or for gross incompetency, in the practice of the profession, which question shall be determined by the District Board of the district in which the person whose certificate is called in question shall reside, or shall be doing business; and upon a full investigation of the charges by the District Board, an opportunity having been given the accused to be heard in his own defence or by counsel; and upon the verdict of at least four members of the District Board, the Board may issue its certificate to the Secretary of State revoking the certificate of the person accused; and the Secretary of State shall therefore cancel such certificate. And on the cancellation of such certificate, it shall be

the duty of the Secretary of the District Board to give notice of such cancellation to the County Recorder of each county in the state, whereupon the Recorder shall mark the certificate recorded in his office 'cancelled.' After the expiration of six months, the person whose certificate was revoked may have a new certificate issued to him by the Secretary of State upon the certificate of the District Board by which the certificate was revoked."

All plans issued from the office of a certificated architect must be impressed with a seal having his name and place of business, and the words "certificated architect." A rubber stamp is not sufficient.

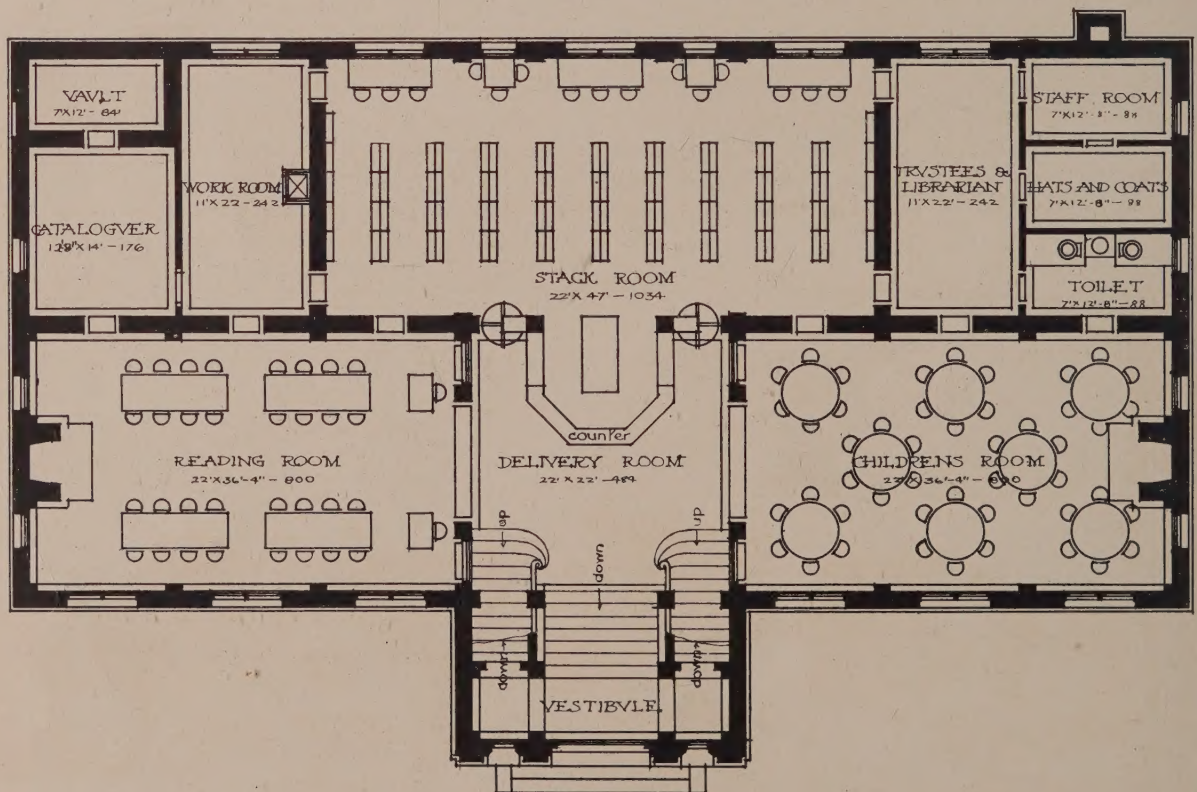
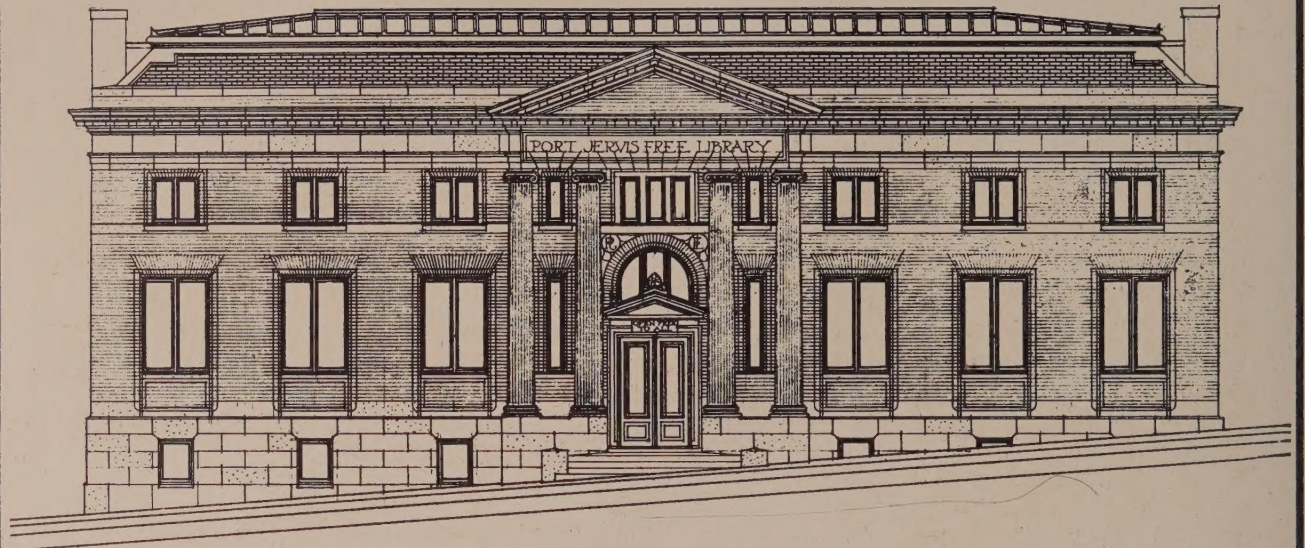
Each member of a firm practicing in the state must have a certificate.

The rules concerning examinations recently adopted by the Board read as follows:—

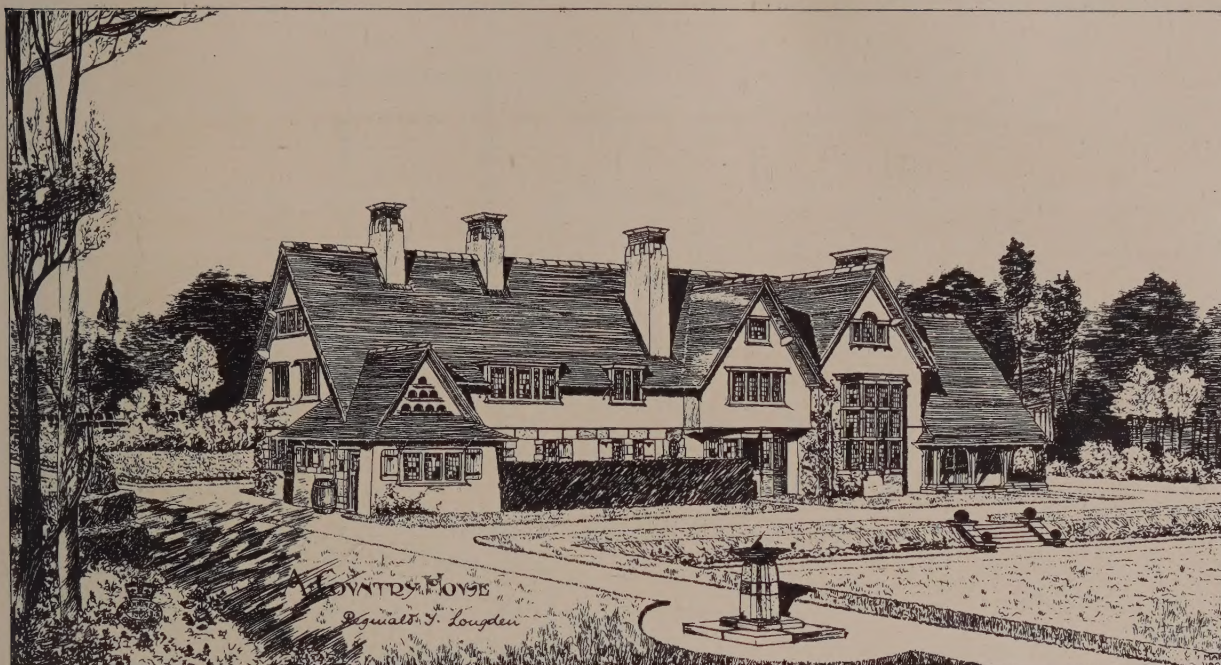
The regular class examinations shall occupy not less than two days. One day at least shall be devoted to written examinations, and one day shall be devoted to ascertaining the ability of the candidate to make practical application of his knowledge in the ordinary professional work of an architect, which will include an effort toward ascertaining the qualifications of the applicant in draughtsmanship and also in design, in construction, and in the art of planning and rendering.



GUEST CHAMBER IN A NEW YORK HOUSE.



ACCEPTED DESIGN AND MAIN FLOOR PLAN, PORT JERVIS LIBRARY. Ackerman & Ross, Architects.

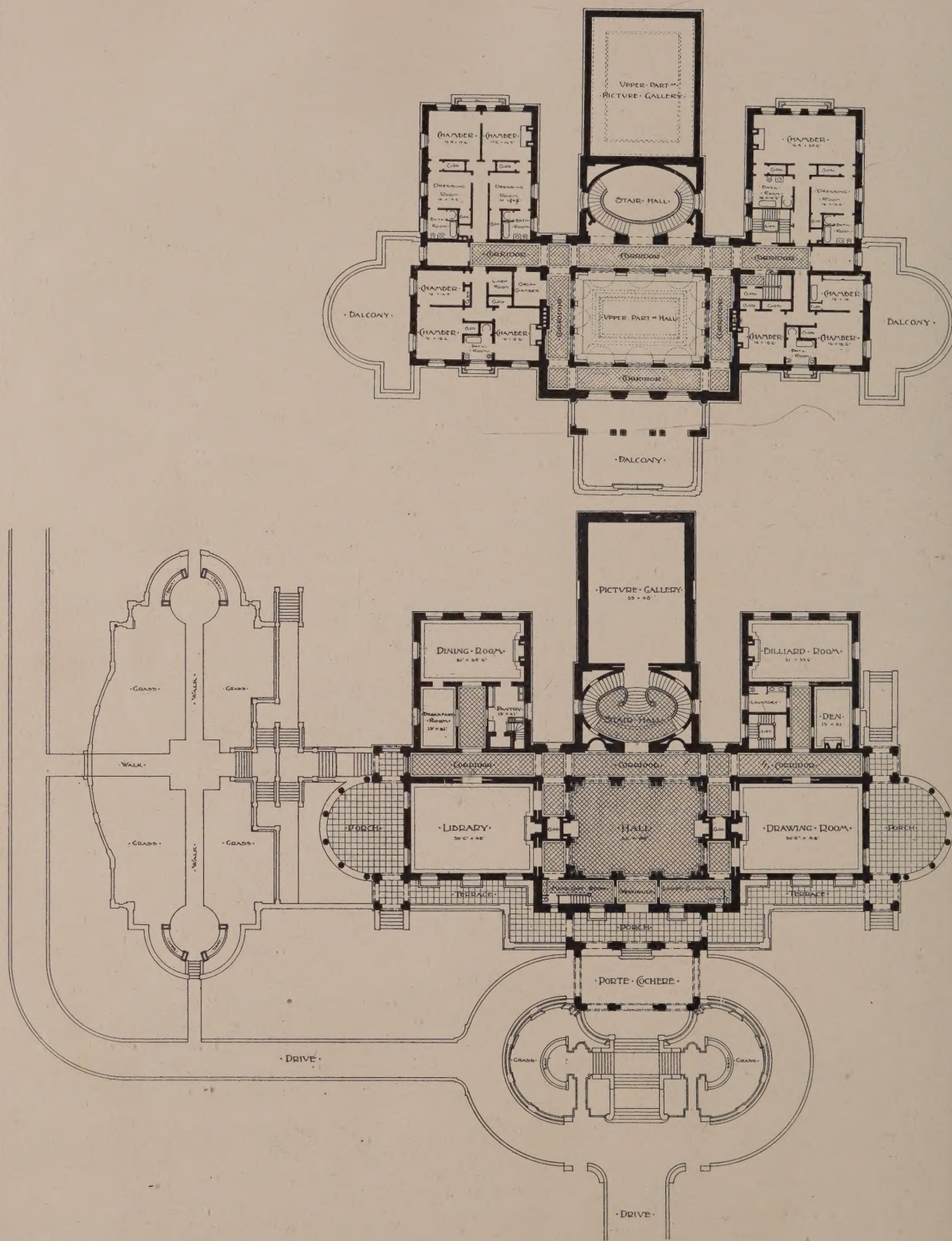


A diploma of graduation from the full course in architecture or architectural engineering in any university or technical school, approved by the Board, may be accepted as satisfactory evidence of a competent knowledge of architectural design and construction required for a certificate to practice as an architect in California according to law; provided that in such case the applicant for examination shall present evidence, satisfactory to the Board, to show that he has acquired the ability to successfully apply his knowledge to the design and construction of buildings, and to supervise the execution of work.

The subjects upon which the applicants for a certificate of competency to practice architecture shall be examined, are as follows:—Demonstration of ability to make application of knowledge in the ordinary professional work of an architect, as follows: 1, merit of investment; 2, planning; 3, construction; 4, design; 5, rendering.

Materials and construction of buildings, eleven subjects as follows:—Foundations, concrete work, stone masonry, mortar, brick masonry, structural iron and steel work, carpentry, joinery, sheet-metal work, plastering, painting. Strength of materials, eight subjects, as





FIRST AND SECOND STORY PLANS, RESIDENCE, W. L. ELKINS, ASHBOURNE, PA. Horace Trumbauer, Architect.



W. A. Cooper, Photo.

MAIN STAIRCASE, RESIDENCE, WM. L. ELKINS, ASHBOURNE, PA.

Horace Trumbauer, Architect.



W. A. Cooper, Photo

Horace Trumbauer, Architect.

MAIN HALL, RESIDENCE, WM. L. ELKINS, ASHBOURNE, PA.



W. A. Cooper, Photo.

RESIDENCE, WM. L. ELKINS, ASHBROURNE, PA.

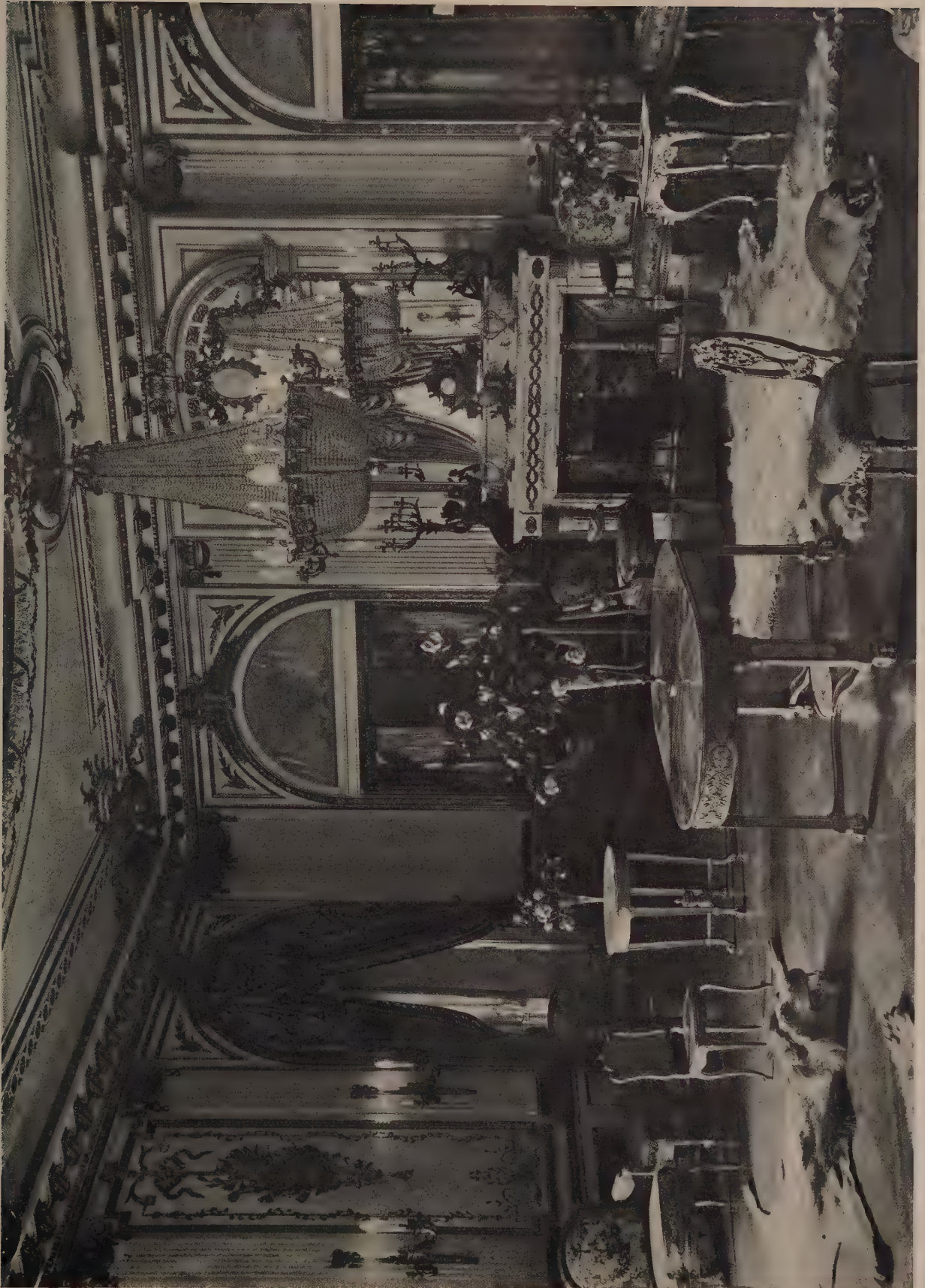
Horace Trumbauer, Architect.



W. A. Cooper, Photo.

DINING ROOM, RESIDENCE, WM. L. ELKINS, ASHBOURNE, PA.

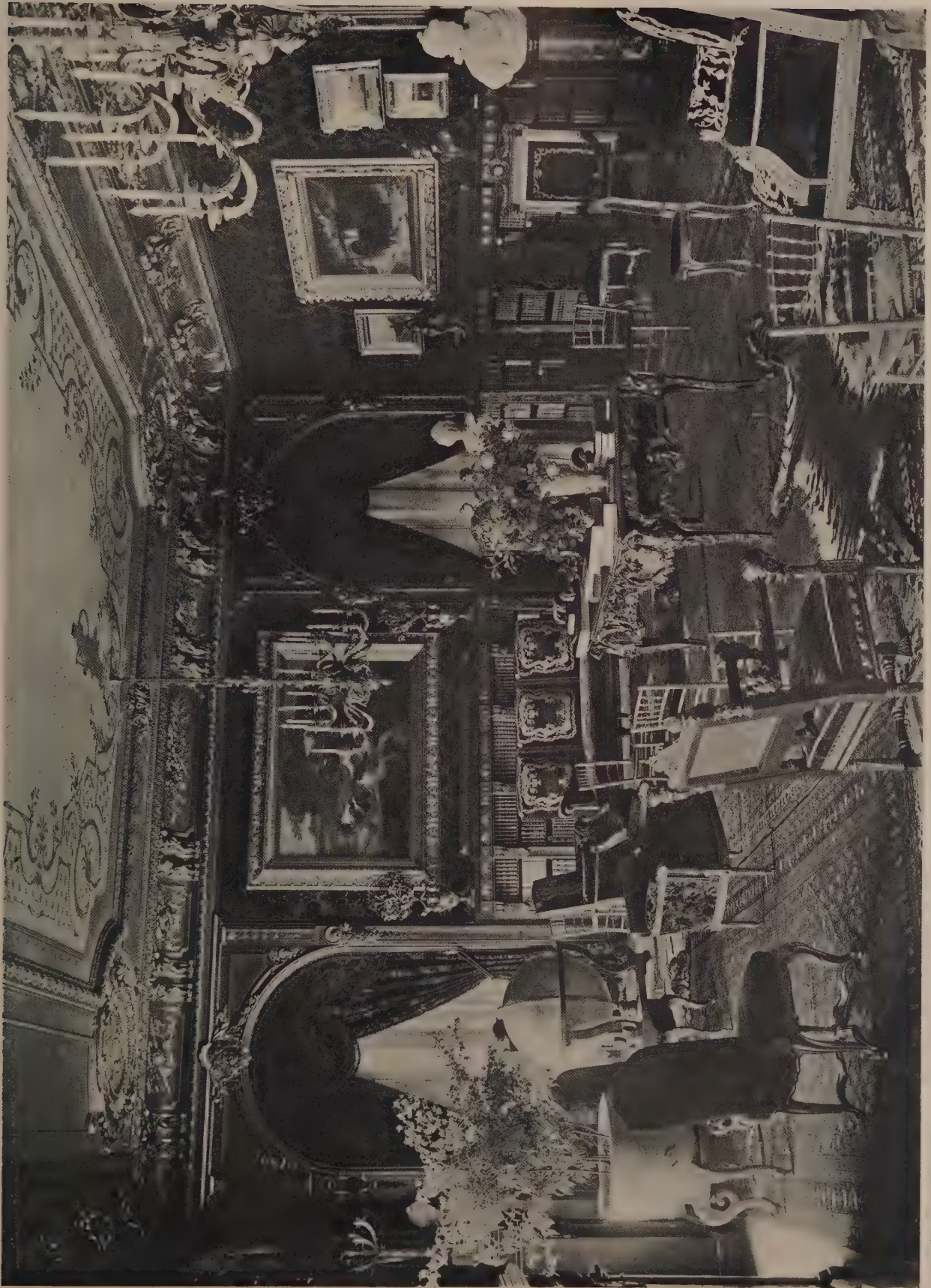
Horace Trumbauer, Architect.



Horace Trumbauer, Architect.

DRAWING ROOM, RESIDENCE, WM. L. ELKINS, ASHBOURNE, PA.

W. A. Cooper, Photo.



W. A. Cooper, Photo.

LIBRARY, RESIDENCE, WM. L. ELKINS, ASHBOURNE, PA.

Horace Trumbauer, Architect.

follows:—Tension, compression, shearing, transverse strain, structural columns, floor beams, girders, trusses. Sanitation, three subjects, as follows:—Plumbing, heating, ventilation. Electrical construction as applied to buildings. Supervision, of all the foregoing subjects, as applied to buildings.

Each subject of each subdivision shall be graded by the committee on examinations, and the applicant whose grading shall be seventy-five per cent. or over shall be entitled to a certificate of competency.



THE HOME OF W. L. ELKINS, ESQ., ASHBOURNE, PA.

ARCHITECTURE is investing herself in her fairest forms, and with the revival of the classic, a dainty refinement and an old-world air is given to the homes fashioned after that period.

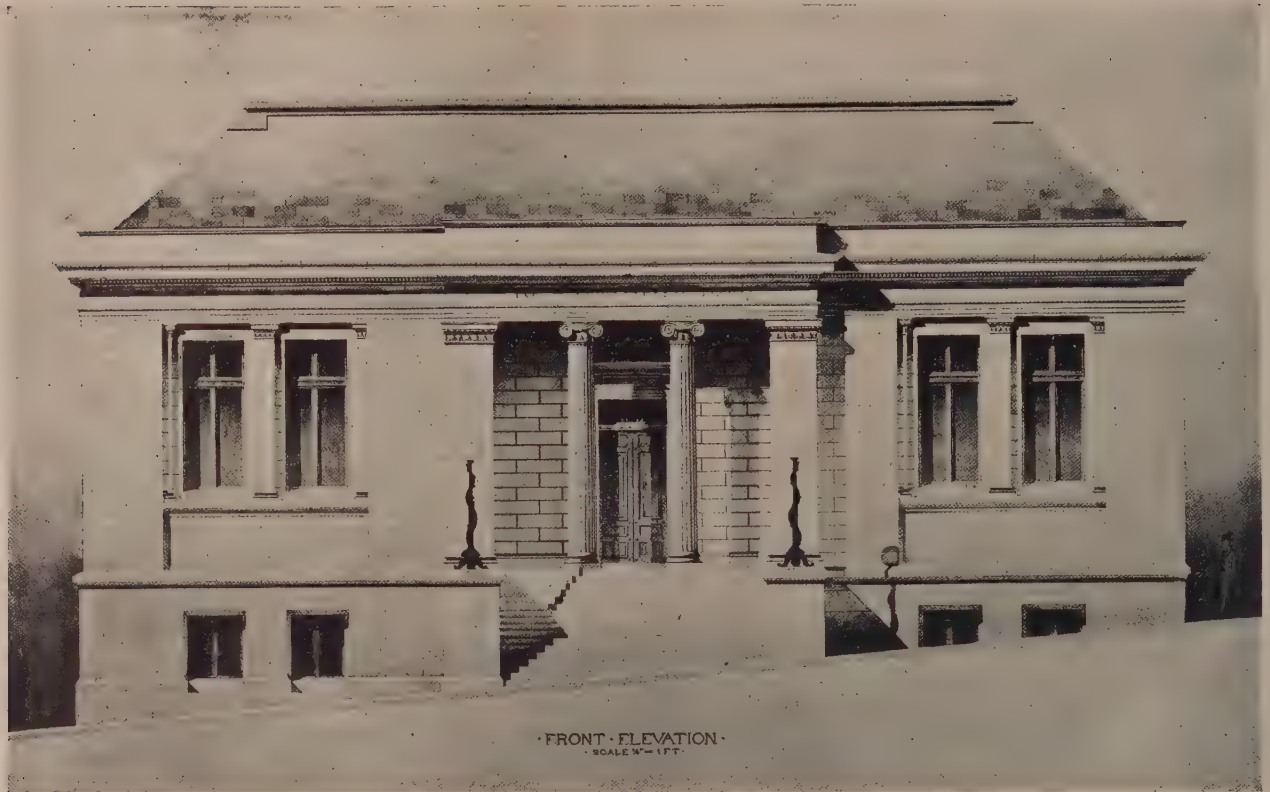
The newly completed residence of Mr. W. L. Elkins in the Chelton Hill district of Philadelphia is an excellent example of the magnificence and ornamental detail of the Italian Renaissance type. Of Indiana limestone and granite, with its columns and many arches, stately and graceful in design, it is imposing and picturesque. The estate comprises about eighty acres of land, beautifully laid out and enclosed by a wrought iron fence with gateways elaborate and ornamental, thus making the house with its surroundings a veritable palace, without and within.

The double entrance doors of bronze are finely wrought and richly chased, a suitable introduction to one of the finest halls ever built in this country. The main entrance hall, two stories in height, forms a square with the library to the left, the drawing room to the right. Directly beyond and dividing the house north and south runs a corridor with windowed porticos at each end. Another hall-way from corridor on the right leads to the den with billiard room beyond. On the left a similar hall-way runs to the breakfast room and dining room. These spacious corridors of Caen stone and marble give a vista from end to end of the building, taking in the whole plan at once, an effective and pleasing arrangement. The main halls of Caen stone and marble with columns of bièche violette marble with gilt bronze caps, were designed after a well-known room in the Hotel de Ville at Nancy. The ceiling is a painting by Tiepolo, the last decorative painter of the Venetian school. The four chandeliers of crystal and gilt bronze light the hall to perfection. The furniture, with few exceptions, is of antique French and Spanish pieces of great value. The works of art and statuary are rare selections from the old world. Numerous pieces of old gobelin tapestry adorn the walls of the corridors in rich contrast with the Caen stone.

The staircase with a railing of wrought iron and gilt bronze is built in an oval well.



EAST BALCONY, RESIDENCE, W. L. ELKINS, ASHBOURNE, PA. Horace Trumbauer, Architect.



COMPETITIVE DESIGN FOR LIBRARY, PORT JERVIS, N. Y. Elliott Lynch, Architect.

On a level with the first landing is the picture gallery, containing a collection of the best masters from all lands and ages. Directly above the entrance hangs a magnificent old Gobelin of very large dimensions woven in silk, "Triomphe de Scipio."

A gallery on the second floor runs around the entire hall, divided by arches and protected by a marble balustrade.

Directly above the columns of the main hall are caryatides in groups of twos and threes supporting the arches of the roof.

The drawing room in tones of white and gold of the Louis XVI period is one of dainty splendor. The ceiling is a handsome painting of the Versailles period and of striking beauty. The mantel of precious marble and gilt bronze is a rich ornamentation. The wall panels are of white woodwork with carved gilt decorations in two tones of gold. Above the doors are paintings. The hangings are of Lyons and old Louis XVI tapestries of interesting design. The furniture pieces are gems of art covered with priceless Louis XVI tapestries which cannot be duplicated in this country or abroad. A number of beautiful polar bear skins lie on the highly polished floor. The setting of the room is perfect. This room is used as the ball room.

The library is the most imposing room, in the Louis XIV style, in French oak and gold with solid gilt ornamentations. The ceiling is a handsome canvas in cameo and niello effects taken from the type found in the Chateau of Clichy, used by Louis XIV as a "rendezvous-de-chasse." The furniture of oak and

gold is covered with a rich crimson velvet appliqued. The walls are of Velours de Genes, forming a background unequalled. Over the doors are paintings representing Art, Culture, Astronomy and other Sciences.

The dining room is in the Renaissance style, having the woodwork of French oak. The ceiling consists of a large central painting and four lunettes by an old French master. The walls are covered with tapestries, rich in color, representing a modern English hunt scene; mantel of Istrian marble; candelabra of old mercury gold.

The breakfast room is dainty and homelike, of white mahogany and gold of the Louis XVI period. The mantel of green serpentine marble stands out in relief and is a keynote.

The billiard room of the Francis I period has the woodwork of dark oak with wall hangings in gold and green damask. The Caen stone mantel is richly carved and forms a feature of this room.

With furnishings and decorations of carved French walnut of the Henry II style, the den is a cozy nook. There is a mantel of Levanto marble and the walls are hung with old Cordova leather.

The bed rooms are all light rooms daintily tinted in Louis XV and XVI periods, the harmonious coloring being the selection of Mrs. Elkins.

A happy combination of the useful and beautiful give every comfort and convenience, and in this palace of magnificence Science and Art seem to have exhausted their capabilities. It would be difficult to point to a finer example of a modern American home.

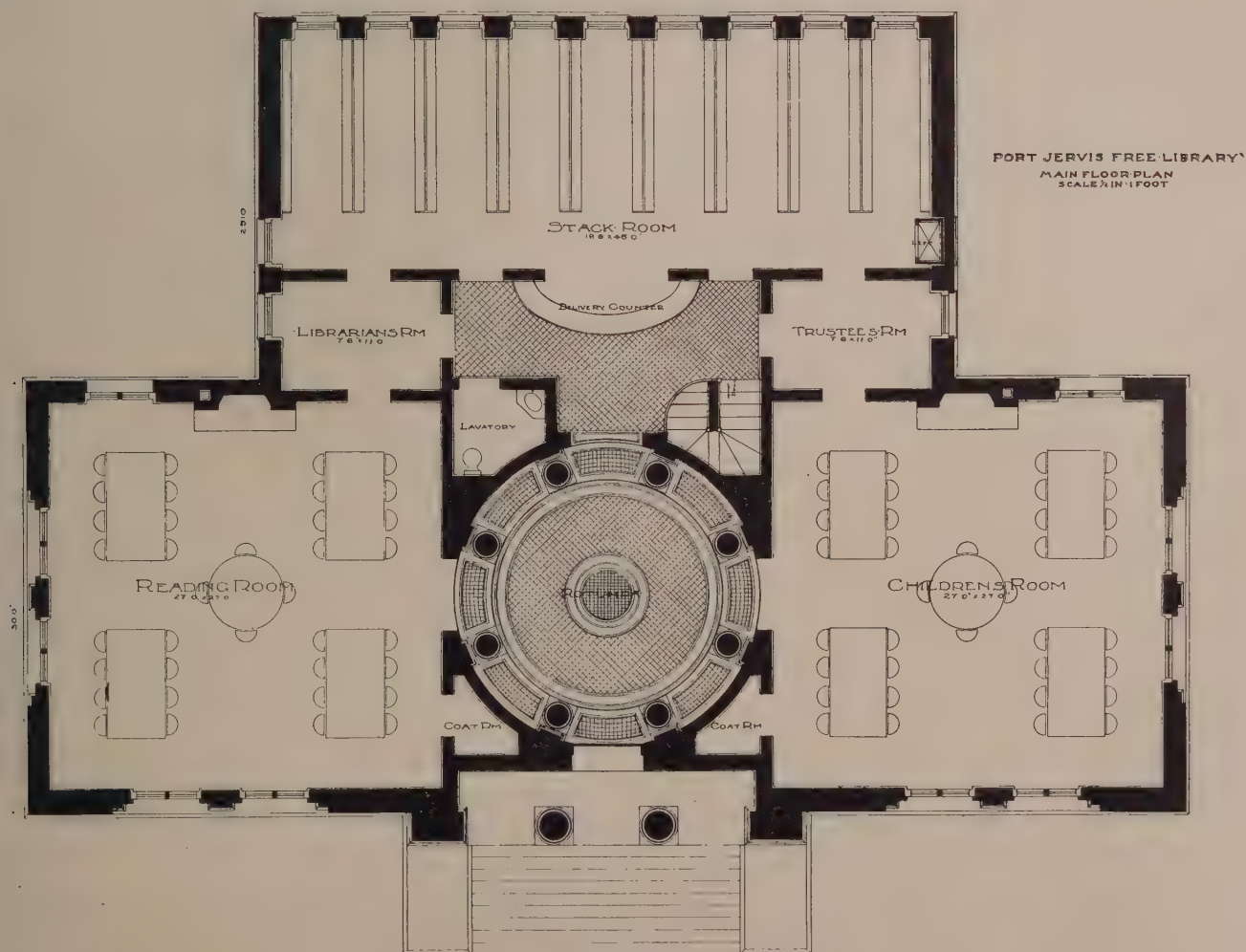
LENA M. COOPER.

HOW A CHURCH WAS BUILT BY AN HONORARY ARCHITECT.

THE experiences of the writer in his double capacity of honorary secretary to the building committee and of honorary architect may be of interest to some of those who are "about to build." The experience is somewhat unique, in that it is not often that an architect acts in the treble capacity of virtual organizer of the owners' committee, of the architect who makes the drawings, and of clerk of the works, at one and the same time, says the *London Building News*.

In the first place, it should be noted that the writer was qualified as an architect, and could lay claim to a fairly practical knowledge of building operations. At the time of the building of this church he was obtaining an income in another line quite apart from architecture, and so was able to give honorary work in the erection of the building. The first lesson is one connected with preliminary sketches and approximate estimates. The writer happened to attend a general meeting called to consider the question of building the church, and, somewhat to his surprise, was elected a member of the building committee, and still more to his surprise, was appointed honorary secretary of that committee. He

pleaded the lack of all knowledge of committee work, even of taking minutes, but was overruled. When the first meeting of the committee was held, it was decided to apply to an architect for a sketch and estimate (the site being already in the hands of the committee), and in a weak moment the writer, recalling his past connection with architecture, offered to make a rough sketch and estimate—of course, free of charge. This little matter of *con amore* work cost the writer before he was out of the wood all his spare and leisure time for some three years, to say nothing of personal worry and inconvenience. The moral is: *Lesson No. 1.—That all depends on the preliminary sketch and the first rough estimate*, the rest is all plain sailing. If the rough sketch is approved, the owners or committee then shut their eyes and simply say "Go on," and it is not until the building is an accomplished fact that the architect hears again from his clients, at least in the sense of being "hauled over the coals." Once at the inception of the idea, and once again when the final accounts are being cleared, and at these times only, do owners treat their architects to a little serious talk, and even then it is generally more grave at the finish than it is at the beginning of affairs.



MAIN FLOOR PLAN, LIBRARY, PORT JERVIS, N. Y. Elliott Lynch, Architect.



DESIGN FOR A HOUSE AT CHESHIRE. F. M. Elgood, Architect.

It has been stated that the site was already acquired, so there was nothing to be done but to fit the building to the ground, and it was now found that by some mischance the idea had never suggested itself to the committee who purchased the site, to ascertain how much space would be required, or what plan of building could be placed upon it. Here comes *Lesson No. 2.*—*When you are buying land for a building of a certain class, always be sure that your building (of that class) can be put upon the ground, and that this can be done easily, with space all around, if such be desirable; do not buy your cloth first, and then consider how you can get your man clothed out of it.*

The site under consideration was very awkwardly shaped; it was practically square, and for a small church of 400 or 500 seats, such a shape is not the best. The result was, that a building had to be planned with wide nave and flat transepts, and even with this arrangement it was found necessary to bring the building right up to the boundary on the principal road, and also up to the boundary at the back, and to keep it away seven feet from the boundary at the other sides!

The architect's first idea was to provide for five hundred seats on the ground floor, and for this accommodation the area was amply sufficient; the building to be high enough internally for future galleries, and staircases for future stairs to be provided at the two front corners.

Now here occurred a grave mistake. The architect consulted the minister, who advised that for present economy the ground floor should only seat four hundred.

The mistake was in not providing at once the space for five hundred seats, and so using all the available area. It would only have entailed the building of the walls further apart, and making the roof of a little longer span; but as this was not done, when the building is regularly filled, and the extension does come, as come it inevitably must, it will be necessary to add the side and end galleries, instead of only adding a few more seats already provided. The opportunity was lost, a good chance for providing the necessary accommodation straight away was not accepted, and the building was unfortunately erected for the four hundred seats. The architect sees his mistake now; but he has told nothing of this to his committee, and it is hardly probable that he ever will. *Lesson No. 3.*—*When providing accommodation, always have one eye to the immediate future, especially when your ground is of sufficient area.*

Well, to continue the story, the thing went on; the architect drew plans, sections, and elevations to eight feet scale, and had them exhibited three weeks. This was done with the hope that any fault would then be pointed out, and at a stage of the work when it was possible to rectify any mistake, and embody any improvement in the working drawings. Foolish, vain, and non-sensical idea! Not one single comment, not one improvement suggested, not one mistake pointed out! *Lesson No. 4.*—*Don't expect your clients to study very carefully your preliminary plans. They will keenly study your work when completed, especially when the bills come in, and will point out to you each and every deficiency; but they will never take the trouble to do this*

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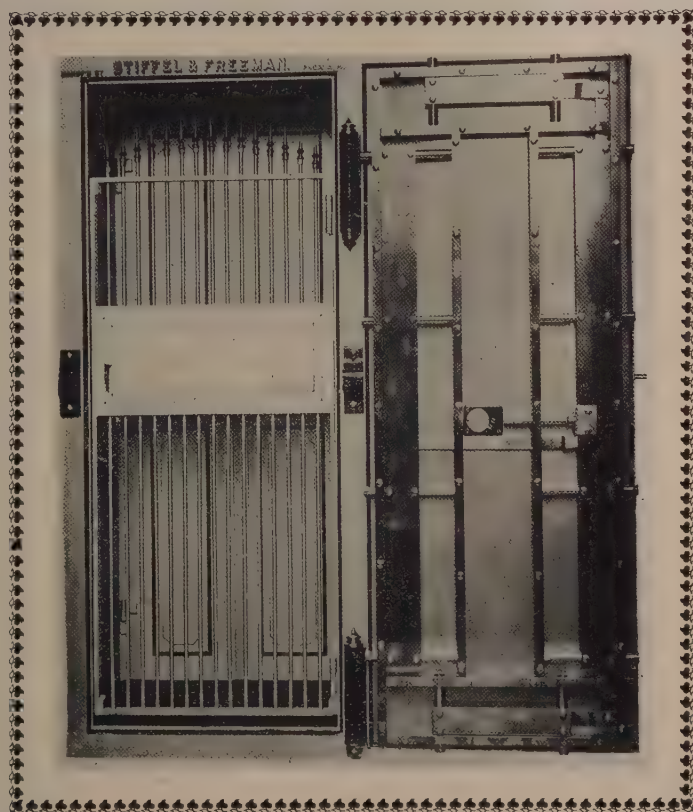
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DESIGN FOR A HOUSE AT OVERBROOK. W. W. Neve, Architect.

before the last door-knob is put on! Your business is to erect the building that your client requires, or that you can foresee he will require; but it is certainly not the business of your client to go out of his way to instruct you as to his requirements—at least, not until it is too late to be of any real use.

Well, to go on. A general meeting was held, and a unanimous resolution was passed asking the author of the plans to act as honorary architect, and the plans were approved *en bloc*. Working drawings were made, approved by the local authority, and the contract was let. The contractor postponed the signing of documents and the commencement of the works until the nights were growing long, and the tempers of the committee very, very short. The contractor was urged to commence, and then coolly said that he intended to commence in the ensuing spring! At this the temper of the committee broke off short; but, upon the persuasion of the architect, it was decided to allow the contractor to commence at the beginning of March on condition that the work was finished by the end of October, and upon the further condition that the terracotta was ordered at once, and the woodwork framed together. This was done, and very happily so, and here we learn *Lesson No. 5*.—*In a building with terracotta dressings, always order the terracotta six months before you want to start work.* In this case the contractor had not to wait a single day for terracotta, whilst on other contracts he kept owners and committees at boiling point for months until the terracotta makers could complete their orders.

We have said that the contract was made, and at the agreed time the contractor sent his men on to the ground to dig out the foundations. Now note what followed. The excavator had not been at work three days before a howl of intense fear was set up amongst the inhabitants surrounding the site—some saying that the front was not at the right angle, and others saying that the church would not be large enough to seat half the people! These energetic souls went and interviewed the minister, who wrote the architect in a most frenzied manner to act at once, without drawing another breath, and put the builder to rights! The architect did as requested, and a little more: he ordered the men to put up a fairly high hoarding before doing any more digging. This had the desired effect, and the howls ceased. Here comes *Lesson No. 6*.—*The first thing to do in building works is to erect your hoarding, and to let it be high enough.*

Things went on, the building grew so that it could be seen above the hoarding, and once more the critics began to raise their voices. One candid friend went to the architect, and drew his attention again to the fact that the front of the building was not at the proper angle. "For your credit's sake," said this candid friend, "stop the work, and do as I suggest: go on the ground to-morrow morning, before breakfast, and tell the foreman to rebuild the wall on the right line before he goes up another foot." The architect here managed to get in something to the effect that it would be necessary to consult his committee and to make

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amended plans; but the candid friend replied, "Nothing of the sort: consult no one, make no plans, consider nothing—all that you need to do is to go to the builder's foreman and say, 'Rebuild the wall at the altered angle,' and the thing will be done without the slightest trouble to anyone concerned." The architect now managed to say that this would make one staircase twice its required size, and another staircase one-half its necessary dimensions. The candid friend at this lost his self-control, and fled. Here comes *Lesson No. 7.—Never talk over your professional affairs with your candid friends, or, in fact, with anyone, if it can be avoided.*

Fortunately the builder had a very excellent foreman in charge of the work—a man who could foresee difficulties and arrange for the supply of materials before they were actually wanted, and all things in this respect worked well. The buildings grew without a hitch; and here comes *Lesson No. 8.—Always have a good foreman for the work, and see that your builder provides one.*

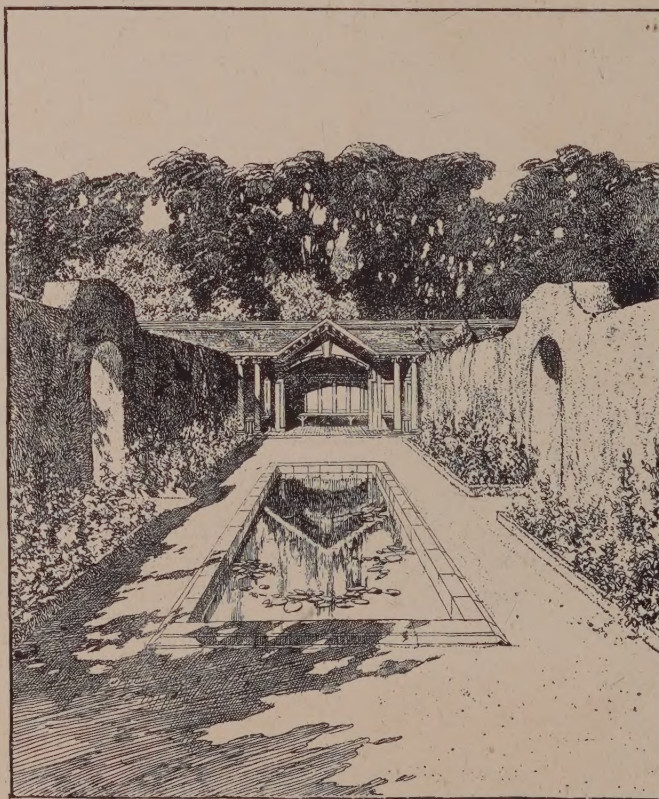
Months went on, the building was finished, and the architect was contented. It was "something attempted, something done." Of course, various little items were amended or rearranged during the progress of the work. A superior quality of tiles was used in the entrance and vestibules, a different system of ventilation adopted, and troughs with gratings were provided for the hot-water heating pipes, instead of the pipes being placed above the floor. The mind of everyone was easy (including that of the builder) until the final accounts came in, and then it was found that the contractor had in all items altered from the contract schedule of prices, made exorbitant charges, enough to give him a good profit, even if his original contract had not been lucrative in any degree. Now the time had arrived to learn *Lesson No. 9.—When deviating from the contract schedule in any degree, always get a price from your builder for the amended work, and do not leave it for settlement at the close of the works.*

And so at last the building was finished, the opening services were held, and things were set in working order. Seats were allocated, and the trouble of the honorary architect, which he thought was great before,

now became intensified most alarmingly. The architect thought that he had some few friends amongst the congregation; but now found that he had far more critics, who much preferred the attitude of a critic to that of a friend. Every little defect, every little crack, every little shrinkage, every little draught, was most carefully and laboriously pointed out again and again to the architect, and although he did hear occasionally that the building was all that could be desired, yet he was sufficiently sensitive to the critical remarks to feel that they overbalanced the praise and approval that he also received. Now here lies *Lesson No. 10.—Don't live in the house of which you have been the architect, and don't attend a church of which you have made the drawings.* Englishmen have several prerogatives that they hold very

dearly, one of which is the right to grumble at other people's work, and if he forgets the last lesson the architect cannot exercise this right and accordingly is more or less miserable.

In conclusion, the writer, who was the architect, desires to comfort himself with the thought that his committee was a very good sort, and caused him no trouble; had they not been so kind, his troubles would have been much greater. Things have settled down, and all are once more friends; but it will be a considerable time before the writer consents to act again as an honorary architect.

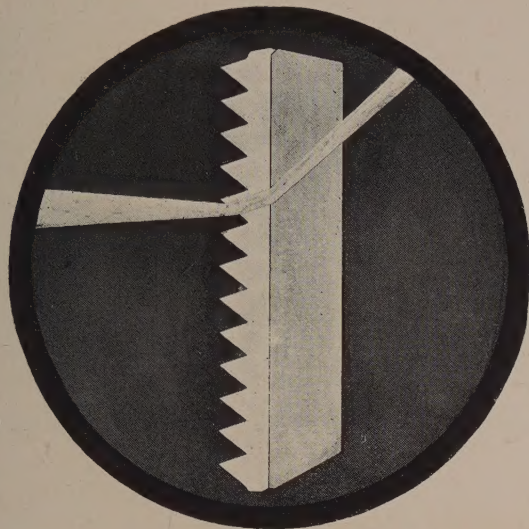


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MR. EDWIN F. BERTOLETT recently read a paper before the Engineers' Club of Philadel-

phia upon the subject of "Fireproof Construction in Philadelphia," a synopsis of which we have read with a great deal of interest, and although he covered most of the defective points in our usual methods of so-called "fireproof construction," he missed one of the most flagrant violations of the principle as practiced in most of our large cities. We refer particularly to the absurd use of wooden bricks at openings in partitions, a practice which is frequently followed, not only in New York, but in most of our large cities. Every principle involved in fireproof construction is violated by this absurd practice, as it is absolutely impossible to confine a conflagration within a room or apartment where the partitions themselves are practically supported on such combustible material.

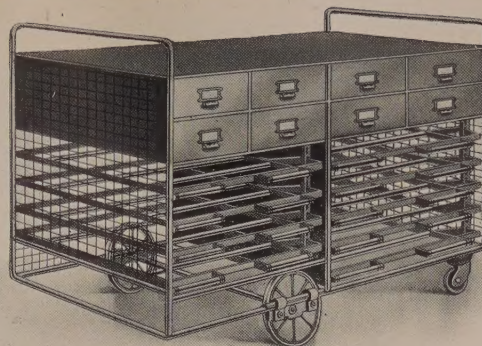
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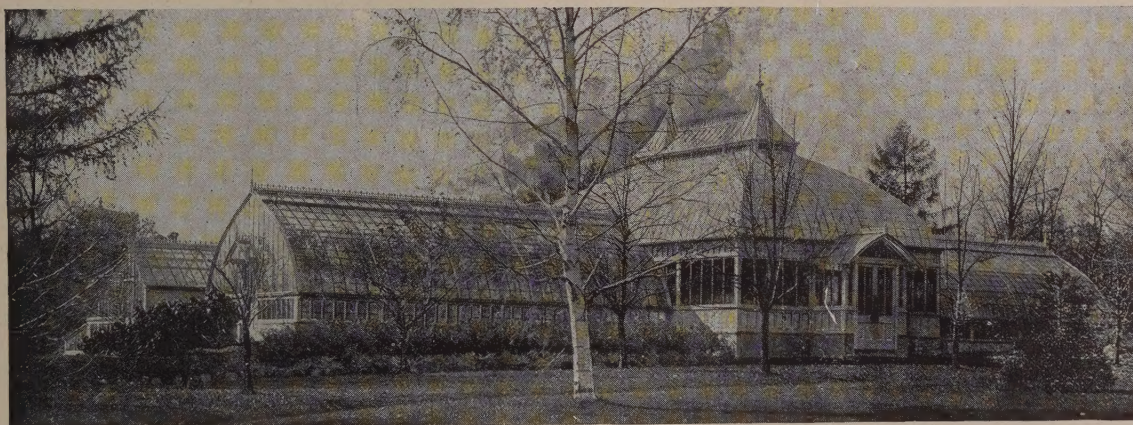
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The prime requisite is that each coat shall be thoroughly dry before the next one is applied, and to secure the requisite speed of drying some drier should be contained in the oil (not added from the "lightning drier can"). I have some exterior work done nearly five years ago with a pure zinc tint that is to-day practically as fresh and bright as when it was first applied, and shows no sign of cracking. But plenty of time was allowed for drying between the coats, and the necessary driers were added to the oil in a varnish kettle.

Painters are accustomed to one pigment, and they are prone to treat all others in the same way, wherefore the injudicious among them sometimes come to grief when they get out of the familiar rut; but zinc white is absolutely essential to satisfactory architectural results, and it is worth some coaching of the painters to have it properly used.

CHARLES JOURDAIN.

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THE first meeting of the season was held on Tuesday, October 1st. Mr. Henry J. Hardenbergh presided. Mr. Charles M. Shean appeared for the first time in his functions as secretary. No committee or officers' reports were ready. The members assembled enjoyed the dinner and amused themselves with a proposition about a "decorative arts" exhibition which somebody proposes to hold in Turin, Italy. The scheme certainly possesses some curious features of interest to the decorative men, not the least of which is that the prospective exhibitors, without whom no exhibition is possible, shall pay all the expenses incidental to transport, etc. The poster advertisement of this mysterious scheme is also a wonderful production, and it is hard to understand how the "Turin Decorative Exhibition" will be able to live it down. As a decorative exhibit it is rather a hard start. A committee was appointed, however, to investigate the scheme and attempt to discover what it is all about. The meeting adjourned.

The annual exhibition opens on Sunday, February 16th, 1902, for three weeks. The annual dinner will be held on Friday, February 14, at 7 p. m., and the reception on Saturday at 8 p. m.



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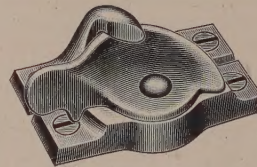
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